seen anywhere !" It was Walter who was asked by Henry to say which he thought his master's best part. Walter could not be " drawn " for a long time. At last he said Macbeth.

This pleased Henry immensely, for. as I hope to show later on, he fancied himself in Macbeth more than in any other part.

" It is generally conceded to be Hamlet," said Henry.

" Oh, no, sir," said Walter, " *Macbeth.* You sweat twice as much in that."

In appearance Walter was very like Shakespeare's bust in Stratford Church. He was a most faithful and devoted servant, and was the only person with Henry Irving when he died- Quiet in his ways, discreet, gentle, and very quick, he was the ideal dresser.

The Lyceum production of " The Merchant of Venice " was not so strictly archaeological as the Bancrofts' had been, but it was very gravely beautiful and effective. If less attention was paid to details of costume and scenery, the play itself was arranged and acted very attractively and always went -with a swing. To the end of my partnership with Henry Irving it was a safe " draw " both in England and America. By this time I must have played Portia over a thousand times. During the first run of it the severe attack made on my acting of the part in *Blackwood*$ Magazine* is worth alluding to. The suggestion that I showed too much of a " coming-on " disposition in the Casket Scene affected me for years, and

made me self-conscious and uncomfortable. At last I lived it down. Any suggestion of *indelicacy* in my treatment of a part always blighted me. Mr. Dodgson (Lewis Carroll, of the immortal " Alice in Wonderland ") once brought a little girl to see me in " Faust." He wrote and told me that she had said (where Margaret begins to un-